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Moszkowski, Moritz
[Die Jongleurin]
Die Jongleurin

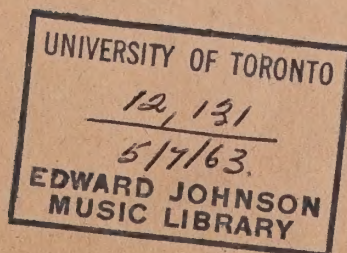
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op. 52
no. 4
1922



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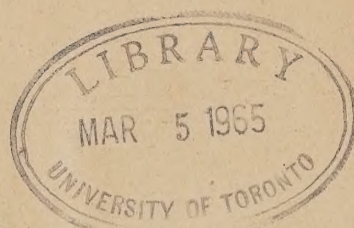
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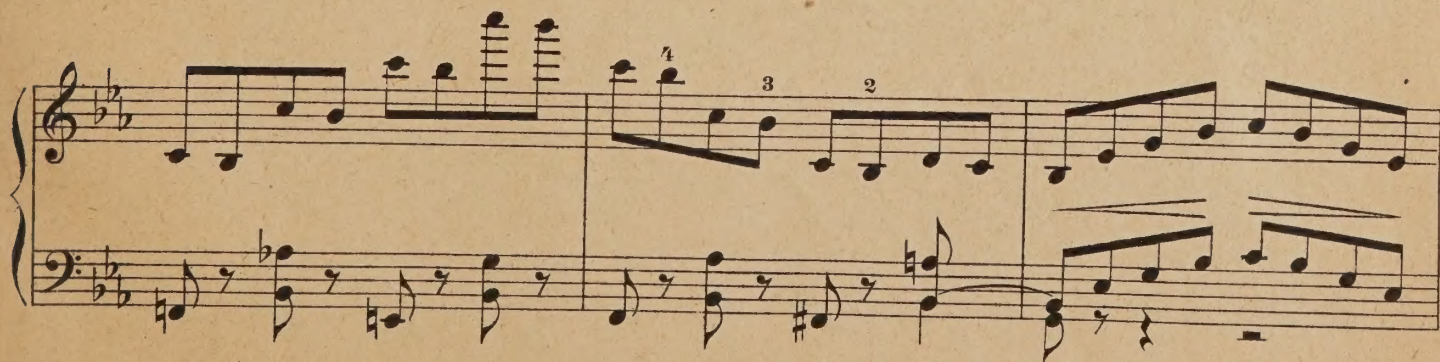
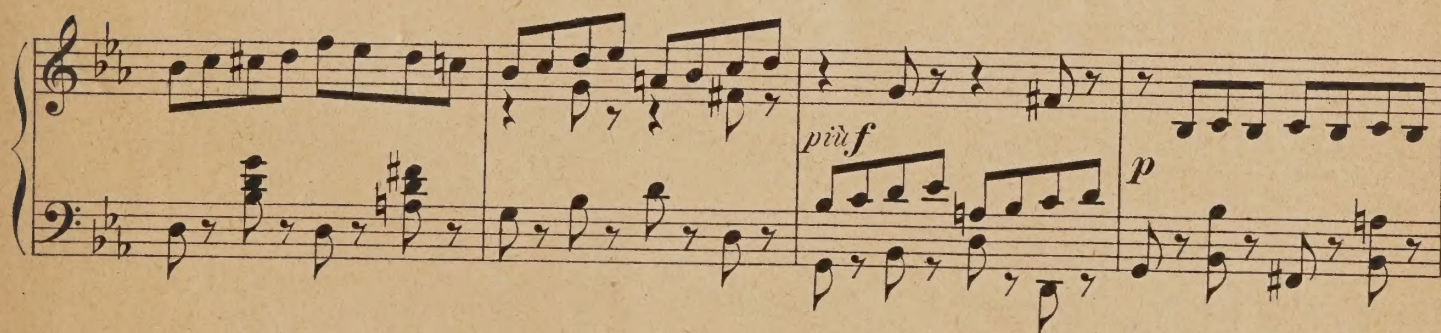
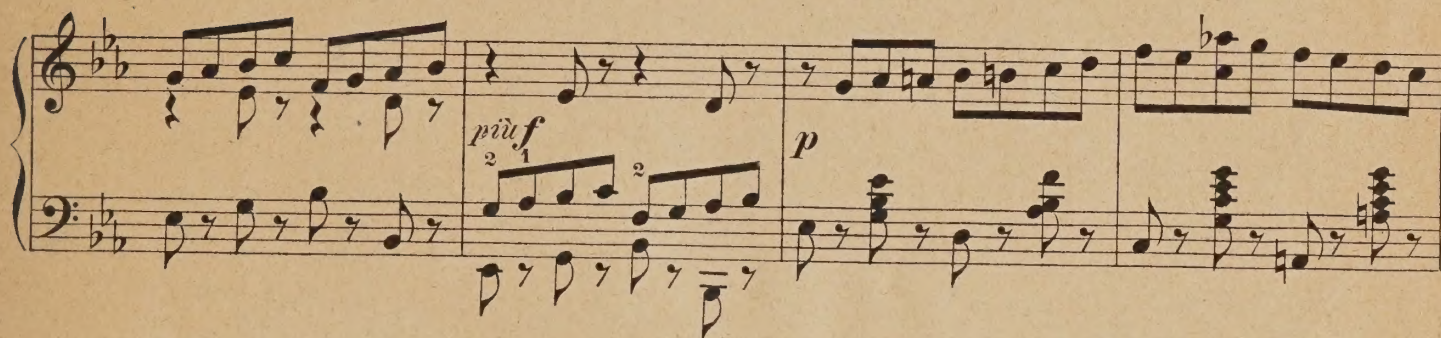
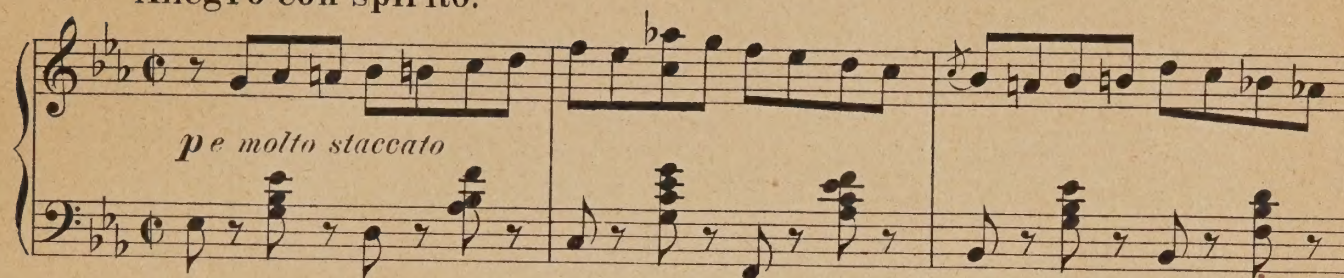
1922

Die Jongleurin.

La Jongleuse. — The Juggleress.

Moszkowski, Op. 52 N^o 4.

Allegro con spirito.



This page contains five systems of musical notation for a piano piece. The notation is written on grand staves, each consisting of a treble and a bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second and third systems feature a more complex texture with multiple voices in both hands, including triplets and sixteenth-note patterns. The fourth system includes a section marked *piu f* (pianissimo forte) and a section marked *p* (piano). The fifth system concludes with a section marked *piu f* and a section marked *p*. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings.

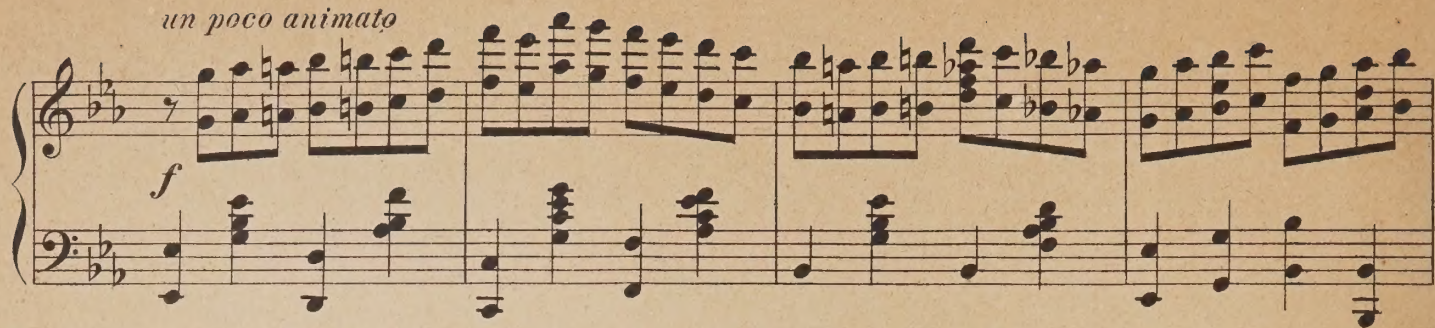
First system of musical notation. Treble and bass staves. Key signature: two flats (B-flat, E-flat). The treble staff begins with a whole rest, followed by eighth notes. The bass staff begins with a whole rest, followed by eighth notes. Dynamics: *cresc.* (crescendo) in the first measure, *f* (forte) in the third measure, and *sfz* (sforzando) in the fourth measure. An 8-measure slur is indicated over the final eighth notes of the treble staff.

Second system of musical notation. Treble and bass staves. The treble staff continues with eighth notes. The bass staff continues with eighth notes. Dynamics: *sfz* (sforzando) in the first measure of the bass staff.

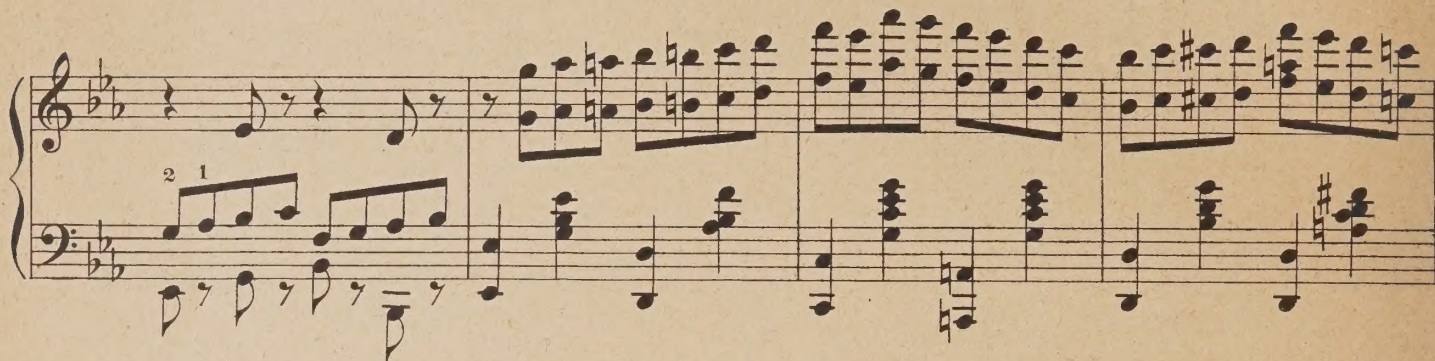
Third system of musical notation. Treble and bass staves. The treble staff begins with a whole rest, followed by eighth notes. The bass staff begins with a whole rest, followed by eighth notes. Dynamics: *dim.* (diminuendo) in the second measure of the treble staff. An 8-measure slur is indicated over the final eighth notes of the treble staff.

Fourth system of musical notation. Treble and bass staves. The treble staff begins with a whole rest, followed by eighth notes. The bass staff begins with a whole rest, followed by eighth notes. Dynamics: *staccato* (staccato) in the first measure of the treble staff. An 8-measure slur is indicated over the final eighth notes of the treble staff.

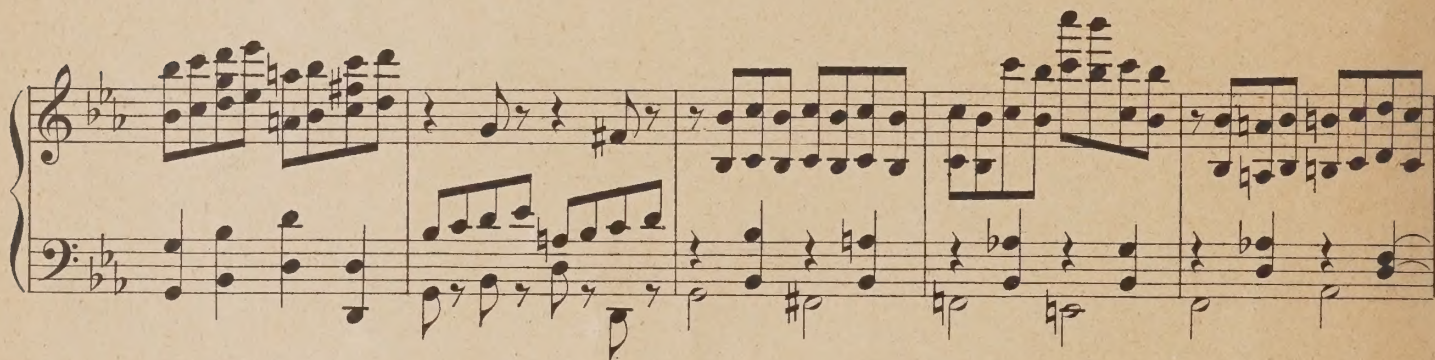
Fifth system of musical notation. Treble and bass staves. The treble staff begins with a whole rest, followed by eighth notes. The bass staff begins with a whole rest, followed by eighth notes. Dynamics: *m.s.* (marcato) in the first measure of the treble staff, *cresc.* (crescendo) in the first measure of the bass staff, and *ritard.* (ritardando) in the fourth measure of the treble staff.

un poco animato

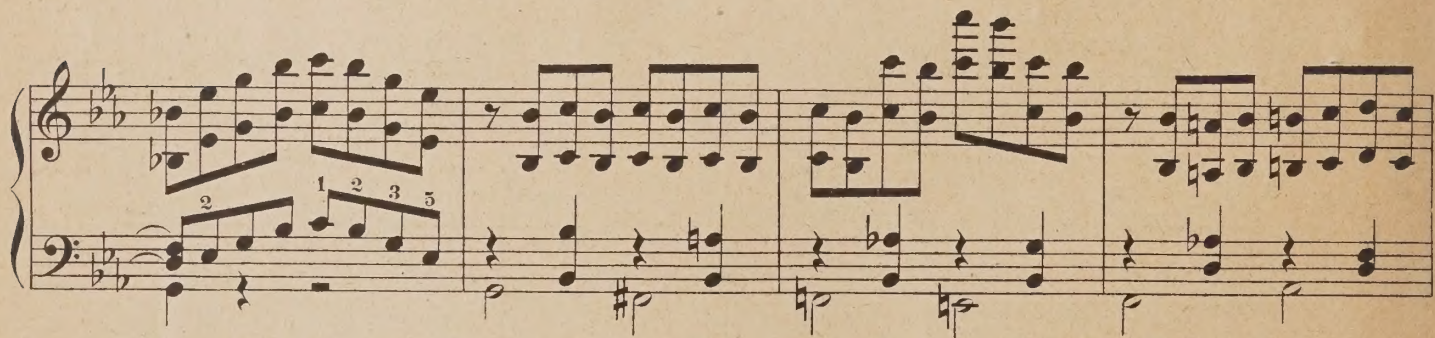
First system of musical notation. The treble clef staff contains a series of chords and eighth notes, starting with a forte (*f*) dynamic marking. The bass clef staff contains a series of chords and eighth notes, starting with a forte (*f*) dynamic marking.



Second system of musical notation. The treble clef staff contains a series of chords and eighth notes. The bass clef staff contains a series of chords and eighth notes, with a forte (*f*) dynamic marking.



Third system of musical notation. The treble clef staff contains a series of chords and eighth notes. The bass clef staff contains a series of chords and eighth notes, with a forte (*f*) dynamic marking.



Fourth system of musical notation. The treble clef staff contains a series of chords and eighth notes. The bass clef staff contains a series of chords and eighth notes, with a forte (*f*) dynamic marking.



Fifth system of musical notation. The treble clef staff contains a series of chords and eighth notes. The bass clef staff contains a series of chords and eighth notes, with a forte (*f*) dynamic marking. The system concludes with the instruction *mf staccato sempre*.

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, stylized font at the top. Below the title, the key signature is one flat (B-flat) and the time signature is 3/4. The score consists of two staves. The upper staff features a melody with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of 'f' (forte) is present in the lower staff. The piece concludes with a double bar line.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent melody in the right hand, with the left hand providing harmonic support. The word "dim." (diminuendo) is written above the piano part, indicating a decrease in volume. The score is presented on a single page with a light beige background.

The musical score for "The Rose Tree" is written for voice and piano. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The tempo is marked "Allegretto". The word "simile" is written above the piano accompaniment in the second system, indicating that the piano should continue to play in a similar manner to the first system. The lyrics are written below the vocal line.

Moderne Klaviermusik.

GRIEG.

LYRISCHE STÜCKE.			Fortsetzung der Lyrischen Stücke.		
3100	Komplette Ausgabe. 10 Hefte in 1 Bande.	2859a/b	Heft VIII. Op. 65. 2 Bände. I. 1. Aus jungen Tagen. 2. Lied des Bauern. 3. Schwermut. II. 4. Salon. 5. Im Balladenton. 6. Hochzeitstag auf Troldhaugen.	2155 2151 2918 2152a/b 2420	Op. 35. Vier norwegische Tänze. „ 40. Aus Holbergs Zeit. Suite. „ 40 No. 3. Gavotte. „ 41. Stücke nach eigenen Liedern, 2 Hefte. „ 46. Peer Gynt-Suite I. I. Morgenstimmung. II. Ases Tod. III. Anitras Tanz. IV. In der Halle des Bergkönigs. „ 46 No. 3. Anitras Tanz. „ 50. Gebet und Tempeltanz. „ 52. Stücke nach eigenen Liedern, 2 Hefte. „ 53. Zwei Melodien nach eigenen Liedern. 1. Norwegisch. 2. Erstes Begegnen. „ 55. Peer Gynt-Suite II. I. Der Brautraub. II. Arabischer Tanz. III. Peer Gynts Heimkehr. IV. Solvejgs Lied. „ 55 No. 2. Arabischer Tanz. „ 56. Sigurd Jorsalfar. „ 56 No. 3. Huldigungsmarsch. „ 63. Zwei nordische Weisen. 1. Im Volkston. 2. Kuhreigen und Bauertanz. „ 66. Norwegische Volksweisen. „ 72. Norwegische Bauertänze. „ 73. Stimmungen, 7 Stücke. Nachlaß. Im wilden Tanz.
1269	Heft I. Op. 12. 1. Arietta. 2. Walzer. 3. Wächterlied. 4. Elfentanz. 5. Volksweise. 6. Norwegisch. 7. Albumblatt. 8. Vaterländisches Lied.	2924	Heft IX. Op. 68. 1. Matrosenlied. 2. Großmutter Menuett. 3. Zu deinen Füßen. 4. Abend im Hochgebirge. 5. An der Wiege. 6. Valse mélancolique.		
2150	Heft II. Op. 38. 1. Berceuse. 2. Volksweise. 3. Melodie. 4. Halling. 5. Springtanz. 6. Elegie. 7. Walzer. 8. Kanon.	2985	Heft X. Op. 71. 1. Es war einmal. 2. Sommerabend. 3. Kobold. 4. Waldesstille. 5. Halling. 6. Vorüber. 7. Nachklänge.	2423 2428 2429a/b 2650	
2154	Heft III. Op. 43. 1. Schmetterling. 2. Einsamer Wanderer. 3. In der Heimat. 4. Vöglein. 5. Erotik. 6. An den Frühling.	3305	Lyrische Stücke für die Jugend.		
2421	Heft IV. Op. 47. 1. Valse-Improptu. 2. Albumblatt. 3. Melodie. 4. Halling. 5. Melancholie. 6. Springtanz. 7. Elegie.	1963 1353 1139 2278 2164 1482 1270 2153 1470 1870 2424 1871 2265	Op. 1. Vier Stücke. Ddur. Cdur. Amoll. Emoll. „ 3. Poetische Tonbilder, Sechs Stücke. „ 6. Humoresken, Vier Stücke. „ 7. Sonate Emoll. „ 16. Konzert Amoll. „ 17. Nordische Tänze und Volksweisen. „ 19. Aus dem Volksleben. „ 19 No. 2. Norwegischer Brautzug. „ 24. Ballade Gmoll. „ 28. Vier Albumblätter. „ 28 No. 3. Albumblatt Adur. „ 29. Improvisata über 2 norweg. Volksweisen. „ 34. Zwei elegische Melodien. 1. Herzwunden. 2. Letzter Frühling.	2653 2654 2655 2656 2855 2860 3097 3125 3397	
2651	Heft V. Op. 54. 1. Hirtenknabe. 2. Norwegischer Bauernmarsch. 3. Zug der Zwerge. 4. Notturmo. 5. Scherzo. 6. Glockengeläute.				
2657a/b	Heft VI. Op. 57. 2 Bände. I. 1. Entschwundene Tage. 2. Gade. 3. Illusion. II. 4. Geheimnis. 5. Sie tanzt. 6. Heimweh.				
2824a/b	Heft VII. Op. 62. 2 Bände. I. 1. Sylfide. 2. Dank. 3. Französische Serenade. II. 4. Bächlein. 5. Traumesicht. 6. Heimwärts.				

SINDING.

2806a/b	Op. 24. Fünf Stücke, 2 Hefte. I. 1. Pomposo. 2. Un poco lento. 3. Andantino. II. 4. Allegretto. 5. Agitato.	2974a 2870	Op. 32 No. 1. Marche grotesque. „ 32 „ 3. Frühlingsrauschen. „ 33. Sechs Charakterstücke, 2 Hefte. I. 1. A la Menuetto. 2. Chant sans paroles. 3. Improptu. II. 4. Serenade. 5. Danse orientale. 6. Scherzo.	3052a/b 3058 3055a/b 3130a/b	Op. 65. Acht Intermezzi, 2 Hefte. „ 65 No. 7. Intermezzo Cdur. „ 72. Acht Intermezzi, 2 Hefte. „ 74. Sechs Stücke, 2 Hefte. I. 1. Prélude. 2. Alla marcia. 3. Intermezzo. 4. Caprice. II. 5. Étude Des dur. 6. Variationen Amoll.
2809a/b	Op. 25. Sieben Stücke, 2 Hefte. I. 1. Con fuoco. 2. Allegretto. 3. Leggiero. II. 4. Marcato. 5. Tempo giusto. 6. Alla marcia. 7. Vivace.	2974b 2867a/b	Op. 33 No. 4. Serenade. „ 34. Sechs Charakterstücke, 2 Hefte. I. 1. Prélude. 2. Ondes sonores. 3. Caprice. II. 4. Crépuscule. 5. Chanson. 6. Rhapsodie guerrière.	3132a/b	Op. 76. Zehn Stücke, 2 Hefte. I. 1. Albumblatt. 2. Humoreske. 3. Irrlicht. 4. Abendbrise. 5. Melodie. II. 6. Improptu. 7. Marsch. 8. Capriccio. 9. Intermezzo. 10. Studie.
2864a/b	Op. 31. Sechs Stücke, 2 Hefte. I. 1. Allegro energico. 2. Albumblatt. 3. Tempo di Menuetto. II. 4. Improptu. 5. Chant sans paroles. 6. Allégresse.	2977a/b	Op. 62. Fünf Stücke, 2 Hefte. I. 1. Improptu. 2. Canto funebre. 3. Scherzetto. II. 4. Danse ancienne. 5. Capriccio.	3137a/b	Op. 86. Sieben Stücke, 2 Hefte. I. 1. Improptu. 2. Wellen. 3. Melodie. II. 4. Humoreske. 5. Intermezzo. 6. Étude. 7. Caprice.
2865a/b	Op. 32. Sechs Stücke, 2 Hefte. I. 1. Marche grotesque. 2. Melodie. 3. Frühlingsrauschen. II. 4. Im Volkston. 5. Rondoletto giocoso. 6. Gobelin.				

MOSZKOWSKI.

2126	Op. 12. Spanische Tänze.	2804a/b	Op. 52. Phantasiestücke, 2 Hefte. I. 1. Landschaftsbildchen. 2. Nachtstück. 3. Zwiesang. 4. Die Jongleurin. II. 5. Maskenscherz und Demaskierung. 6. Beim Feste.	2907 2872 2944 2945 2946 3021 3022 3267 3423 3424 2197 2618	Op. 57 No. 5. Liebeswalzer. „ 59. Konzert Edur. „ 61. 3 Arabesken. „ 62. Romanze und Scherzo. „ 63. 3 Bagatellen. „ 65 No. 3. Habanera. „ 66. Trois Pensées fugitives. Barcarole aus Hoffmanns Erzählungen. Isoldens Tod aus Tristan und Isolde. Venusberg-Bacchanale aus Tannhäuser. Asdur-Walzer. Boabdil. Ballettmusik. 1. Malagueña. 2. Scherzo-Valse. 3. Maurische Fantasia.
2218	„ 37. Caprice espagnol Amoll.		Op. 54. Drei Pianofortestücke. 1. Danse fantastique. 2. Mélodie. 3. Capricciotto.		
2219	„ 40. Scherzo-Valse Gsdur.		Op. 55. Polnische Volkstänze.		
2220	„ 41. Gondoliera.		„ 57. Frühling, 5 Stücke, 2 Hefte. I. 1. Ungeduld. 2. Frühlingsläuten. 3. Blumenstück. II. 4. Zephyr. 5. Liebeswalzer.		
2221	„ 42. Morceaux poétiques 1. Romance. 2. Siciliano. 3. Momento gioioso.	2807			
2222/3	„ 45 No. 1 Polonaise. No. 2 Gitarre.	2828			
2225a/b	„ 48. 2 Etudes de Concert.	2841a/b			
2682	„ 50. Suite in 4 Sätzen.				
2684	„ 51. Fackeltanz.				

XAVER SCHARWENKA.

2038	Op. 40. Polnische Tänze.	3067a	Album, Band I. Op. 38. Im Freien. Fünf Tonbilder. „ 42. Polonaise Fmoll. „ 43. Sechs Klavierstücke. „ 48. Thema und Variationen Dmoll.	3067b	Album, Band II. Op. 49. Zwei Menuette. „ 50. Sechs Phantasiestücke. „ 51 No. 1. Tarantella. No. 2. Polonaise. „ 52. Zwei Sonatinen.
2087	„ 47. Polnische Tänze.				
3484	„ 83. Variationen über ein eigenes Thema.				
3485	„ 86. Drei Klavierstücke.				
3486	„ 87. Zwei lustige Stücke.				

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